THE MINISTRY OF CULTURE OF THE U.S.S.R. IN CONJUNCTION WITH THE SOVIET EXHIBITION OF SCIENCE, TECHNOLOGY AND CULTURE AT THE NEW YORK COLISEUM

PRESENTS

SOVIET

CINEPANORAMA

IN SOVCOLOR WITH
9 TRACK STEREOPHONIC SOUND

50c

WORK ON THE CINEPANORAMA

"Great Is My Country"

R. CARMEN
Distinguished Artist of the RSFSR

Still vivid in our memory is the small auditorium of a motion picture theatre, the tired pianist banging on his broken piano the tunes of waltzes and gallops – "the music arrangement" of the film. We remember when the long awaited sound arrived, when "the great silent" began to speak. Then we felt the great need for a colored cinema, the herald of which was the red flag on the mast in Eisenstein's film, "Potemkin. The color came into cinema and brought joy to the viewer, who saw the world in a new light in a multicolored scale of the screen.

But then we found, that the screen is too small, that it would be necessary to push out its frame. It became clear, that it would be necessary to give the flat sound volume. That is how the wide-screen theatre came about and on its footsteps came Cinepanorama with a truly stereophonic sound.

What then distinguishes Cinepanorama from the ordinary wide-screen theatre? "The viewer, sitting in the theatre, feels himself a participant of events and action developing before his eyes. A car speeds along a mountain road – the viewer grabs the arms of the seat and instinctively moves to the side at a sharp turn on the road. The viewer feels slightly dizzy, when the plane on the screen makes a sharp dive, the viewer feels seasick on the sea, he feels himself present in a noisy street crowd. . . .

How is this remarkable effect achieved? The filming is done with three cameras synchronized into one unit embracing a visual angle of 150°. During the projection on an enormous concave screen, the images merge. "The effect of being present" is to a great extent achieved by the addition of the stereophonic sound, which "surrounds" the viewer (coming from loud speakers placed in many parts of the auditorium).

The following could serve as an example of stereophony: the camera (but it seems to you, that it is you, the viewer) passes over a bridge, across which passes a train. You first hear the noise of the train in front of you, then the wheels rumble over your head and then the sound dies down behind your back in the loudspeakers, placed in the rear wall of the auditorium.

The work of the constructors, engineers, mechanics, those who created our Soviet Cinepanorama, was centralized in the Scientific-Research Institute of Cinema-Photography (NIKFI). Under the leadership of Professor E. M. Goldovsky, a large group of scientific workers in cooperation with organizations from the cinema-mechanical and optic industry in a very short time created excellent photographic and projection equipment. The first experimental reel was filmed under the supervision of director K. Dombrovsky. Then came the question of making the first full-length Cinepanorama film. Simultaneously began the construction of Cinepanorama theatres in the Soviet Union.

The first Cinepanorama film, "Great Is My Country"..., was conceived, as a documentary, scenic, journalistic account about our land, the accomplishments of our people during the years of the Soviet regime and about the beauty of our land.

At the same time we were told: the nature of Cinepanorama does not permit static scenes! Cinepanorama is movement! But when we looked at the first scenes made from a speeding car, it became clear to us, that it is impossible to make the viewer during the whole length of film to speed,

ride and fly. And, right after filming Moscow and Leningrad from high points, we saw what a strong remarkable impression a "static" scene can make it impresses with its scope– monumental width and distance.

But what about a man on a large scene? Wouldn't he be lost on a gigantic screen? And in this field experiments were made. There were failures and discoveries. Where should the Cinepanorama camera be placed – under the body of the plane or on its nose cone? Which point will give the greatest "effect of being present"? How to smooth the merging of three images? Where should the microphones be placed to achieve a true symphonic sound? These are only a few of the creative problems, which were solved in the process of filming.

Cameramen V. Ryklin and G. Kholny took many risks in their work. However, later they proved to be right. In close co-operation with the director – Z. Feldman, who directed the shooting of the most important scenes of the film, the cameramen tried to achieve a high quality of imagery and unity of the plot. The aviation shots of cameraman S. Medynsky are noted for their daring innovations.

How to make the viewer take a trip through the flame-breathing Martenovsky shop, to ride on a swift glider on the waves of the Black Sea, to fly in sport model plane over a mountain gorge, when the wing of the plane almost touches the mountain side and then suddenly land on the blue surface of Lake Riza?

The shooting of scenes on the stormy mountain river Tissa beyond the Carpathian mountains was risky and very difficult. The camera was placed on a barge speeding down

SHEEP GRAZING IN THE CAUCASUS

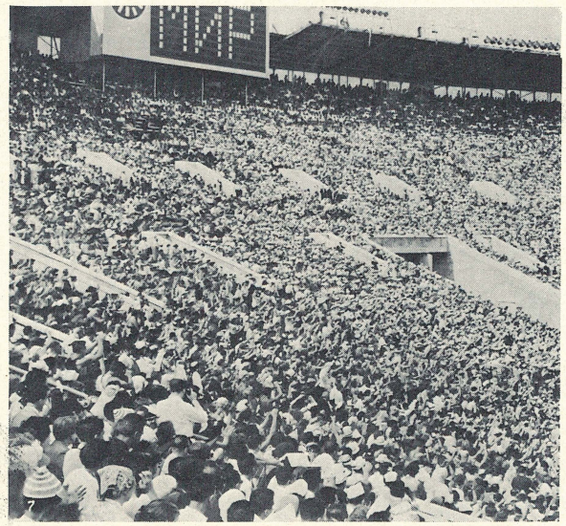
UKRAINIAN WOODSMEN IN COLORFUL COSTUMES LOGGING IN CARPATHIAN MOUNTAINS

signals. He prevented a catastrophe by applying the brakes when the cable was only a few centimeters from the camera.

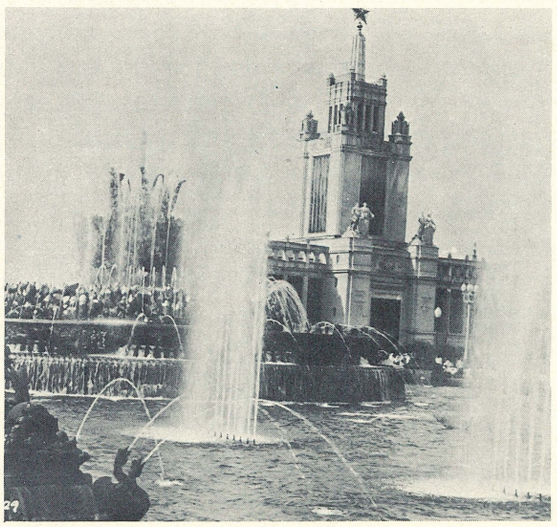
The editing of the film was done simultaneously with its shooting. Every filmed scene went from the developer straight to the editing table, and passing through the the river – behind the back of the brave men in control of the barge. A sudden jolt, when the barge hit an underwater boulder, nearly shattered the barge to pieces. The cameraman and his assistants by miracle saved the camera from falling into a whirlpool.

In Magnitogorsk the camera was placed on a trolley of an electric train carrying ore. Suddenly, while riding, we discovered, that just before the approaching viaduct, a high voltage cable was being lowered and in a second will touch our camera. The motorman of the train turned around and saw our frantic hands of the editing director – M. Minaeva it came to life on the screen. It is hard to imagine how difficult and painstaking is a synchronized montage of three films! The author of the script – Evgeny Dolmatovsky would sometimes write the words of the poems on the spot – in the projection room. His poems in the process of editing the film would merge into one whole together with the image and music, on which the composers – K. Molchanov and V. Knushevitzky were working.

The sound recording of speech, roar of a car, the motors of the planes, laughter and songs recorded in the midst of a festival; the splashing of ocean waves and the roar of a waterfall recorded at the Kuibyshev dam were painstakingly coordinated into a complex stereophonic composition by the sound operator K. Bek-Nazarov.....



A SECTION OF THE HUGE CROWD AT THE LENIN STADIUM IN MOSCOW–DURING THE WORLD YOUTH FESTIVAL



ALL-UNION AGRICULTURAL EXHIBIT IN MOSCOW

SOVIET CINEPANORAMA FILM *"Great Is My Country"*

THE PRODUCERS

The group who produced the first Soviet Cinepanorama film consisted of experienced masters of documentary films and a group of young creative and talented people. This cooperative effort helped in great measure to perfect the new type of cinema art. In this, the Soviet camera men found their own technical and artistic solutions in principal differing from those methods used abroad in the production of Cinepanorama. In connection with this one must mention the name of Kirill Dombrovsky – director and a talented engineer-inventor, who received a patent for his original in construction mirror camera for scenic shots. This camera in a great measure determined the singular technical and creative characteristics of Soviet Cinepanorama.

The name of one of the most inventive and energetic masters of the Soviet documentary films – esteemed member of the arts – Roman Carmen, is well known not only in the USSR but far beyond its borders. He was in charge of the production of the first Soviet Cinepanorama. Author of well known films – "Spain", "Sedovtzy", "In China", "The Battle of Leningrad", "The Story about the oil workers in the Caspian", "Vietnam", "Morning in India" and many documentary shorts, Carmen threw himself into this new, unknown, but extremely interesting field of cinepanorama films with all his enthusiasm, persistence and temperament, so characteristic of him. Great experience of this master, almost 30 years of work in the production of motion pictures, together with the lively poetic imagination of the outstanding Soviet poet–Evgeny Dolmatovsky, author of popular collections of poems – "Notebook from the Steppes," "Faith in Victory", "A Word about Yesterday" and well known songs – "The Beloved City", "Song about "Dnieper," "My Beloved", "The Song of Peace" and others, permitted to complete successfully the first and very important stage in the production of Cinepanorama – its script phase.

The literary scenario of "Great Is My Country" ... by Carmen and Dolmatovsky successfully combined the depth of the plot with the wide scope of the scenic view and at the same time prepared the ground for the dynamic filming and the "effects" of Cinepanorama.

Subsequently Dolmatovsky wrote a poetic test for the film, "Great Is My Country..."

Carmen brought into the group of cameramen, his assistants who worked with him on many films – the experienced director-Cameraman Zinovy Feldman and a young cameraman Sergei Medynsky. Together they filmed the difficult fascinating film about Turkmenia, the colorful film about Georgia, the poetic "Story about the oil worker in the Caspian" and many others.

The Laureate of Stalin prizes – Zinovy Feldman, an experienced cameraman of documentary films, who during World War II made some of the most outstanding examples of filming at the battle front and who independently made the films, "Bouquet of Flowers" and "Experience of one member of the Kolkholz." In this first Soviet Cinepanorama acted in the capacity of the director of the group of cameramen.

Sergei Medynsky, one of the most talented among the young generation of camerman of documentary films, was a student of Carmen. To him are credited the vivid, colorful scenes in the films – "The Story about the Mill Workers in the Caspian," "Morning in India," "The First in Leningrad" and in the second Soviet Cinepanorama – "The Enchanted Mirror." Not long ago he filmed together with Carmen a new film about sea-oil workers "The Conquerors of the Sea."

In the Cinepanorama, "Great Is My Country." ...Medynsky filmed the large scale views of Moscow and made the inspiring shots of the planes in flight, which requires great professional skill.

In one of the three groups of cameramen, who filmed the Cinepanorama picture, worked a very young cameraman, a recent graduate of the Cinema Institute, V. Rykhlin. In another group worked another student of the Institute – Cameraman G. Kholny, a bit older than Rykhlin. While Rykhlin's career as an artist is only beginning, Kholny has already to his credit a full length film–"The Captain of the Tortoise" and quite a few films made for the Moscow Studio of Scientific Popular Films.

A great part of the camera material in Carmen's Cinepanorama film was done by Kholny and Rykhlin. The first made the impressive shots of the Carpathian mountains, the whole group with the virgin soil and the agricultural farm, the construction of the Kuibyahev Hydroelectric Station, oil drilling from the depths of the Caspian sea and many others; Rykhlin filmed the scenes of the Caucasus and Leningrad and did the difficult filming in the workshops of the metallurgical plant.

Composer of songs, K. Molchanov wrote the music for the film. The orchestration is by the known Soviet conductor – K. Knushevitzky.

In conclusion, one must note the great creative role which the sound operator, K. Bek-Nazarov played in the creation of the Cinepanorama film.

The fact that the wide screened film – "The Comrade is Going to Sea," was given a prize for the stereophonic sound at one of the Film Festivals at Cannes, is primarily due to the work of the sound operator, K. Bek-Nazarov. The inventor of a system for recording sound on nine channels, the only one of its kind in the world, he is truly the author of the rich recording of sound for the Cinepanorama film – "Great Is My Country...".

CRIMEAN BEACH SCENE

SOVIET CINEPANORAMA

The producers of documentary films together with the workers of popular scientific films were the first to create a Soviet Cinepanorama. It is called – "Great Is My Country"... These words, taken from a popular Soviet song, the melody of which was chosen by the radio of the USSR for its signals, best explains the contents of this unusual spectacle – CINEPANORAMA.

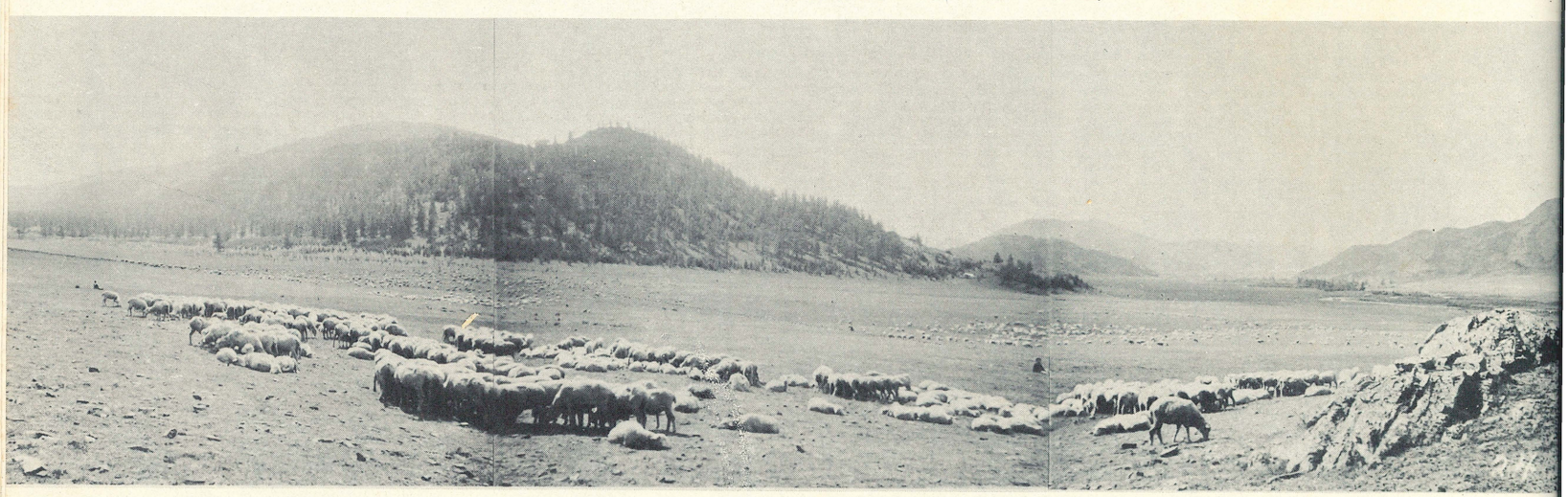
With admiration the viewer follows one scene after another of the capital of the Soviet Union, which never was shown on the screen in such splendor. It is as though we are taking a trip and the auditorium of the theatre becomes the cabin of a plane, that veers between the mountain peaks, or a car speeding down the highway.

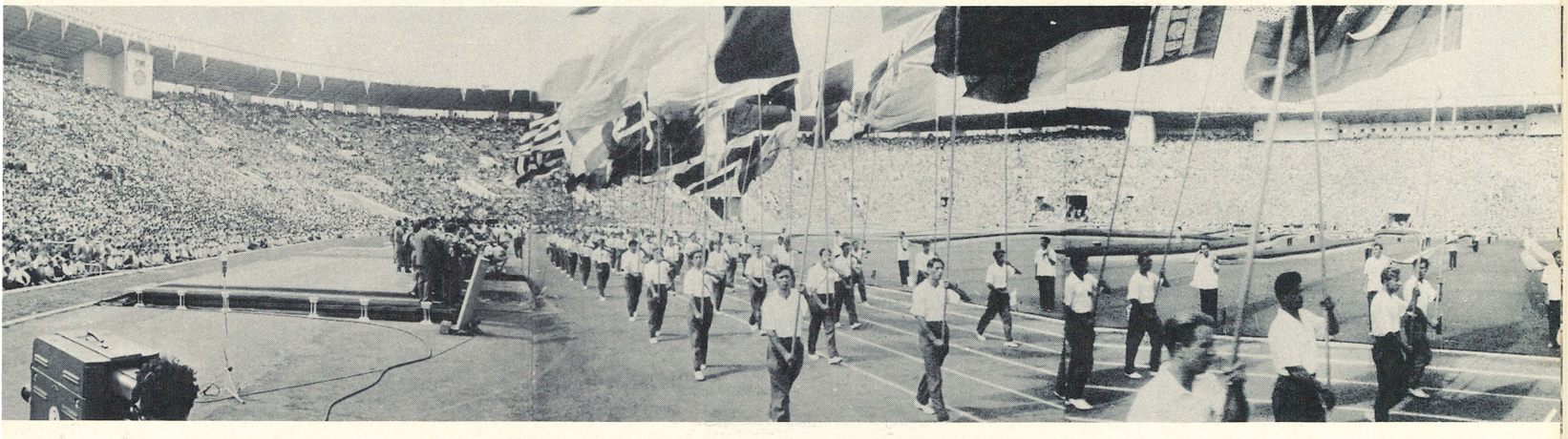
"The first step is always hard", – tells the director-producer of the film, Roman Carmen. "It was not easy to shoot in the Altai mountains, in the hot workshops of the Magnitogorsk Metallurgical Combine, in the thick of outstanding events of the Moscow Youth Festival, on the rim of a plane, on a barge fighting the rapids of the river Tissa in the Carpathian mountains, on the construction crane of the Stalingrad Hydroelectric Station. In any event, we tried to show our land in a new way, utilizing the new possibilities, which Cinepanorama opened for the cinema".

The creators of the Soviet Cinepanorama tried an interesting experiment. In as much as the image in Cinepanorama is projected by means of three projectors – on the center of the screen and criss-cross to the right and to the left of it – from three films – they revived the unforgettable historic episodes – the October days of 1917 in Petrograd, the appearance of Lenin before the revolutionary workers and soldiers, the storming of the Winter Palace – the last residence of the last Russian Tzar.

The first Cinepanorama film – "Great is my Country" immediately became very popular with the movie viewers, and, when this was written, the

SHEEP GRAZING IN CAUCASUS (FULL SIZE PICTURE)



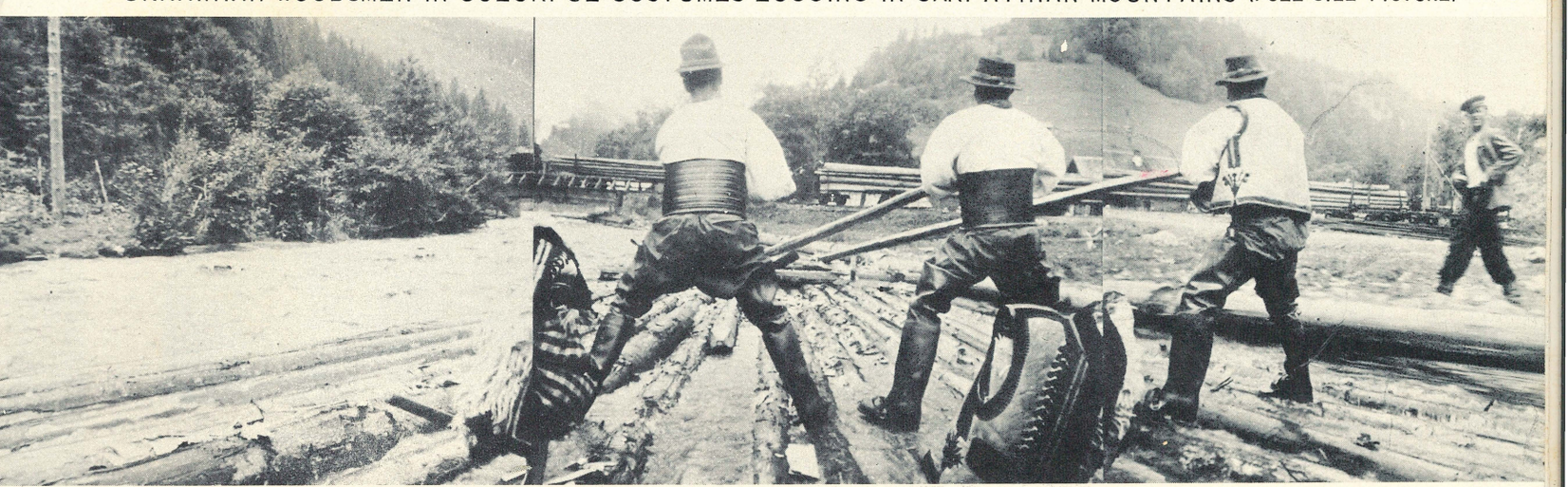


OPENING PARADE OF WORLD'S YOUTH
FESTIVAL IN LENIN STADIUM IN MOSCOW

shooting of the scenes for the second Cinepanorama film – "Enchanted Mirror" already started. The authors of this film cleverly utilize the comparison between the fairy tale themes, known to us since childhood, with the reality of the present days. Who does not remember "The Snow Queen", whose palaces, so asserts Anderson himself, are in the region of the North Pole? And so, after showing first the beginning of Anderson's fairy tale in a cartoon form, "Enchanted Mirror" takes us then to the land of icy silence, to the kingdom of drifting icebergs and snow storms. It seems, that only a "Snow Queen" can live here. But what is that? We see on the screen not fairy tale palaces, but real palaces of living magicians of the pole. And who are they? They are the Soviet research workers of the polar basin. And when here - at the pole begins an ordinary radio conversation between the inhabitants of the pole with their relatives, then Moscow with its streets, squares and noisy life surround the wardroom, appearing in the center of the screen, from which the conversation is carried on with the capital.

"Enchanted Mirror" carries us to the city Mirny in Yakutsk – the youngest city in the USSR and the richest in the world, which became the center of diamond mining; to the lake Baikal, where its daughter – river Angara has its beginning and whose power will transform Siberia in the next few years; to the city Bratsk, where a gigantic hydrostation is being constructed; and to Leningrad, because the teacher, Udegi, while driving the reindeers to his students in a far outpost, thought of it. The film reminds us of the beautiful princess-Swan, with whom Pushkin acquainted us in "The Tale of Tzar Saltan", and will present the greatest living ballerina – Galina Ulanova in the role of Odillia-Odett in the ballet – "The Swan Lake". The viewer will visit China and then "Enchanted Mirror" will bring them to Belgium and will show them the World Fair. The film ends with scenes from the Fair.

UKRAINIAN WOODSMEN IN COLORFUL COSTUMES LOGGING IN CARPATHIAN MOUNTAINS (FULL SIZE PICTURE)



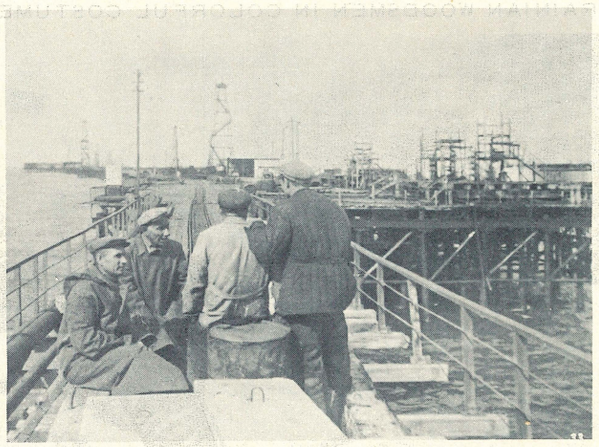
"GREAT IS MY COUNTRY"

(a panoramic stereophonic film in color, 3,655 meters)

PRODUCED	–	by Moscow Studio of Scientific Films, Moscow,
SCENARIO	–	by Evgeny Dolmatovsky and R. Carmen
DIRECTOR-PRODUCER	–	R. Carmen
DIRECTOR	–	Z. Feldman
CAMERAMEN	–	S. Medynsky, V. Ryklin, G. Kholny
MUSIC	–	K. Molchanov, V. Knushevitzky
WORDS OF THE SONGS AND POEMS	–	Evgeny Dolmatovsky
SOUND OPERATOR	–	K. Bek-Nazarov

The film was made according to the Soviet system of panoramic stereophonic cinema, perfected by the All-Union Scientific Research Institute of Cinema-Photo (NIKFI) using the equipment and film made by the Soviet industry.

YOUTH FROM MANY NATIONS PARADE THROUGH MOSCOW STREETS



DRILLING OIL IN THE BLACK SEA – 60 MILES FROM SHORE.

"THE ENCHANTED MIRROR"

(a colored panoramic stereophonic film, 3,7779 meters)

PRODUCED – by The Central Studio for Documentary Films, Moscow

AUTHORS – L. Kristi, V. Komissarjevsky

CAMERAMEN – V. Voronzov, I. Gutman, A. Koloshin, S. Medynsky

SOUND RECORDED – I. Gunger

Russian classical music was also used in the film, as well as works of Soviet and Chinese composers.

ARTISTS – A. Freidin, B. Knoblok

BALLET MASTERS – V. Burmeister, L. Lavrovksy, D. Osipov, T. Ustinova

CARTOON STUDIO "Soyuzmulfilm"

DIRECTOR – I. Aksenchuk

ARTISTS – L. Milchin, I. Shwarzman, A. Vinokurov, T. Sazanova

CAMERAMEN – A. Astafiev, N. Klimova

In the film appear artists of the State Bolshoi Theatre of the USSR, artists from the Peking Classical Opera, members of the amateur groups, the Dance Ensemble of the Piatnitzky Chorus, Ensemble ARF under the direction of K. Erdeli.

A RIDE ON A RUSSIAN TROIKA THROUGH WINTERLAND IN MOSCOW SUBURBS

A FAIRY TALE BECAME A REALITY

"The Enchanted Mirror"

The new Soviet Cinepanorama film was created by a collective group of the Central Studio of Documentary Films. The authors of this film are – directors, L. M. Kristi and V. G. Komissarjevsky.

In an interview with our reporters the authors told them how this film was made.

Always, as in all times, the people were dreaming. And the future appeared to them, as a happy one. These dreams and aspirations are best expressed in folk tales. But years, centuries and milleniums passed and only these tales remained, as a consolation for the suffering man.

But here, in our land, in our century of beautiful daring deeds and accomplishments of man, the fairy tale became reality. This is the main theme of "The Enchanted Mirror." This determined as well, the form of the film.

The film consists of four novelettes: –"The Northern Fairy Tale," "The Tale of Wondrous Transformations," "The Chinese Fairy Tale" and "A Tale about a Fairy Tale." However, in each novelette only the beginning is a fairy tale, giving the viewer enough material for contrast with reality.

The first novelette is "Snow Queen" by Anderson. The wicked magician Throll made a mirror, in which everything is reflected in a distorted way: the beautiful become ugly, the young become old, the good, wicked. This mirror was shattered and chips of the glass were scattered and fell into many people's eyes.

And we were thinking – how timely does this fairy tale sound. There are still so many people in the world, who are trying to distort reality.

We were trying to show in our film, life without embelishment, as it really is. And, following the chosen form, we went along the path of Anderson's fairy tale – to the kingdom of "The Snow Queen." And what did we see beyond the Polar Circle and on the North Pole, and in the boundless stretches of Siberia and on the construction project of the Bratsky Hydroelectric Station? Everywhere we saw man the creator, changing nature for the happiness of the people.

It is of this man, who by magic of his labor creates new seas, new cities, the man, who stretched his mighty hand into cosmos, do we attempt to tell in our film.

IN THE SOVIET FAR NORTH, NATIVE HUNTERS GATHER FURS

The action takes place not in the Soviet Union alone. In one of the novelettes we showed the inspiring selfless labor of the Chinese people, building in their land, socialism. We have also presented to the viewer the World Fair in Brussels. The nature shots were made under extremely difficult conditions. The cameramen visited many of the out-of-the-way corners of the Soviet Union and beyond the borders of our land. Cameraman V. Vorontsov made two shooting expeditions – in summer and winter – in Siberia, on the Bratsky Hydroelectric Station and on lake Baikal. He was also working on the North Pole and at the Station "SP–7." Cameraman I. Gutman filmed the pioneers in the Arctic, worked in China and Brussels. Cameraman A. Koloshin did filming on the virgin soil. Cameraman S. Medynsky made interesting shots of the winter sports, of a "troika," of swimmers –in winter– in the Moscow river.

An important work was done by director I. Aksenchuk of the Studio "Multfilm" (a studio of cartoons) under whose direction were made the fairy tale cartoons, the introductions to each novelette.

We take this occasion to express our thanks to all those who helped to create this film. These were: the construction workers of the Bratsky Hydroelectric Station, the loggers in Siberia, the students of trade schools and many others.

We express our gratitude to our Chinese comrades, who made it possible for us to film extensive material, showing various phases of life in contemporary China.

We were told, that "The Enchanted Mirror" was shown with success in Brussels during the last days before the closing of the Fair.

ABOUT THE CREATORS OF

"The Enchanted Mirror"

The second Soviet Cinepanorama film "The Enchanted Mirror" was made in the Central Studio of Documentary Film by cinema-reporters-directors L. Kristi and V. Komissarjevsky, following their literary scenario, and by cameramen – I. Gutman, A. Koloshin and V. Voronzov.

For the last few years the documentalist, Leonid Kristi and the known theatrical producer and critic, Victor Komissarjevsky have been working in close collaboration, as a creative team. They are working now on their third project – a significant film both for its theme and its technical execution. They collaborate as writers and directors. They are united by their deep and sincere love for popularization of contemporary art, particularly – the art of the circus.

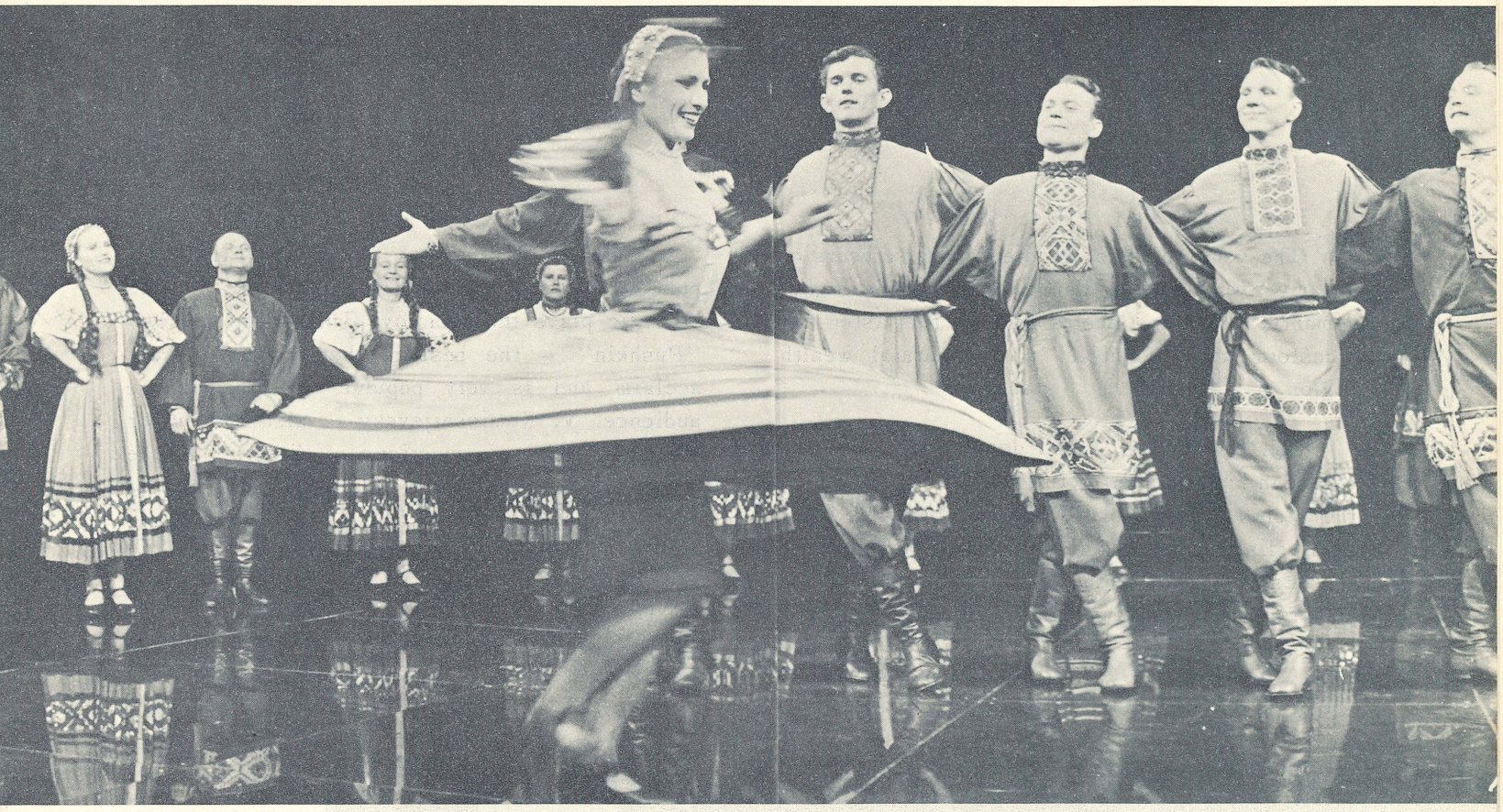
A few years ago, while working on a full length colored film – "The Ancient but Ever Young Art" – about the Chinese national opera, the cinema-reporter and the theatrical director suddenly discovered similarity in their interests and artistic tastes. This was the beginning of their great creative team-work.

After the film about the Chinese opera, remarkable in its form, was finished and, by the way, one must say, that they were very successful in presenting it poetically and with much feeling, L. Kristi and V. Komissarjevsky began to work on a large screen colored film – "The Artists of the Circus", a story about the best artists of the Soviet Circus. They are now working on a Cinepanorama film. One must note, that in the "Enchanted Mirror" as well they have given an important place to art, filming episodes about the Chinese theatre and showing both amateur artists and such great stars of the Soviet ballet, as Galina Ulanova.

Now Leonid Kristi and V. Komissarjevsky are working on the production of the third Soviet Cinepanorama – "A Night of Marvelous Travels". They are also working on the plans for a new film – a story about the masters of the circus art.

Distinguished Member of the Arts of the Latvian SSR, Laureate of the Stalin Prize – Leonid Kristi, a son of a prominent Soviet academician, graduated from the Cinema Institute not long before the beginning of the Second World War and soon after began to work in the studio for documentary films.

Cameraman Ilia Gutman, Laureate of the Stalin Prize, occupies one of the most prominent places in the creative collective of the Cinepanorama film – "The Enchanted Mirror". Previous to that, he took part in filming the pictures – "The Ancient but Ever Young Art" and "Artists of the Circus". Beside these, he also has to his credit a number of independent works. He filmed the first Soviet wide-screen colored sketch – "Under the Sun of the South" and a very interesting short – "The Peak of Friendship" about a group of alpinists climbing one of the most difficult to reach summits – Tian-Shan.



In 1954 Ilia Gutman filmed a full length colored picture – "The Story About a Sea Voyage" about the voyage of a training ship "Equator" around Europe.

Another cameraman, Anatolyi Koloshin, is known for his interesting reportage films – "On the Streets of Vienna" and "Contemporary Ethiopia". A talented and observant cameraman – he contributed a great amount of colorful and meaningful material to the Soviet news films.

When Sergei Medynsky joined the production group of the "Enchanted Mirror", he already had experience in filming Cinepanorama – he took an active part in the production of the first Cinepanorama film – "Great is My Country". Medynsky, one of the most talented representatives of creative, is a pupil of the outstanding master of documentary films – Roman Carmen. He already has to his credit not a few outstanding works. He took part in the production of the following Carmen films – "The Story of the Oil Workers of the Caspian", "Soviet Georgia", "Morning in India". Recently, right after finishing the work on the "Enchanted Mirror", he together with Carmen and cameraman D. Mamedov filmed an interesting colorful short – "Conquerors of the Sea".

For the youngest member of the group of cameramen who filmed the Cinepanorama – for cameraman Vladimir Voronzov – the participation in this work was a severe test, which he passed successfully. In the film "The Enchanted Mirror" the complicated shots of Northern episodes, the scenes taken from a plane, the shots of the Russian "troika" and others belong to him.

The new Cinepanorama film used many cartoons. They were made by experienced directors-artists from the studio "Soyuzmultfilm" I. Aksenchuk and L. Milchin.

Now the group of writers who wrote the "Enchanted Mirror" is working on the third Cinepanorama – "The Night of Wondrous Travels" – a very interesting and meaningful film telling how the Soviet people rest and play. And, of course, an important place in this film will be devoted to art, both professional and amateur. The viewer will see in it his favorite artists, the best ensembles of artists and talented, creative youth groups.

The young director devoted his first years of creative work to the Far East. He made highly romantic films and shorts on how to master and transform this wonderful in its natural wealth region.

The talent of L. Kristi developed to the full extent in his post war pictures – "Latvia", "Along the Shores of Low Volga" and "Through the Eyes of Englishmen". In collaboration with artists of the English television he made for the Soviet television a long documentary film about England.

Victor Komissarjevsky is one of the most prominent theatrical directors, known for his dramatic plays the Ermolova Theatre in Moscow. "Pushkin" – the best of them received great acclaim and is very popular with the theatre audience. V. Komissarjevsky is also the author of many works on questions of directing in the theatre and drama, as well as of scenarios for many documentary films, among them – the wide-screen film about the Vl World Festival of Youth and Students in Moscow – "One Sky Is Above Us All".

GALINA ULANOVA IN A SCENE FROM THE BALLET, "ROMEO AND JULIET"

ABOUT

"The Enchanted Mirror"

The viewers will see many interesting things in this film. They will visit the Station "SP–7", drifting in the Arctic Ocean, and they will arrive there just at the time, when the raging Arctic snow storm and frost make it hard for a man to breathe. And immediately after they will be transported to the south of the Soviet Union, to a blossoming apple orchard, to a picturesque valley splashed with all colors of spring. In a fast plane the viewers will fly over the Siberian taiga, they will ride in a tow boat with a noisy crowd of pioneers over the sky-blue waters of the Black Sea. They will visit one of the newest of the Soviet cities, Angarsk, "The Northern Palm City" – the beautiful Leningrad and even... the moon!

The film, "Enchanted Mirror" consists of four novelettes-fairy tales. But, when you see it, you will realize, that the fairy tale part in each of the novelettes is only their beginning. In these you will find heroes of fairy tales and fairy tale situations. They are created by brush and paint by artists-cartoonists, producers of films – fairy tales. However, the cartoon scenes, with which each novelette begins, soon give place to documentary scenes, filmed directly from life. But what is most interesting, is that the documentary scenes – the work of observant and brave cameramen – documentalists – is much more interesting and fascinating than the cartoons. And it is not because the cartoons are not good. They are beautiful. The secret lies elsewhere and the authors of the film don't try to hide it from the viewer. They say: life, the ordinary every-day life, the events which happen in life, are a thousandfold more important and beautiful than any fairy tale. Things created by human hands are more magnificent than those "created" by magicians and sorcerers. The flight of sputniks and rockets is higher and faster than the flight of the most daring fantasy!...

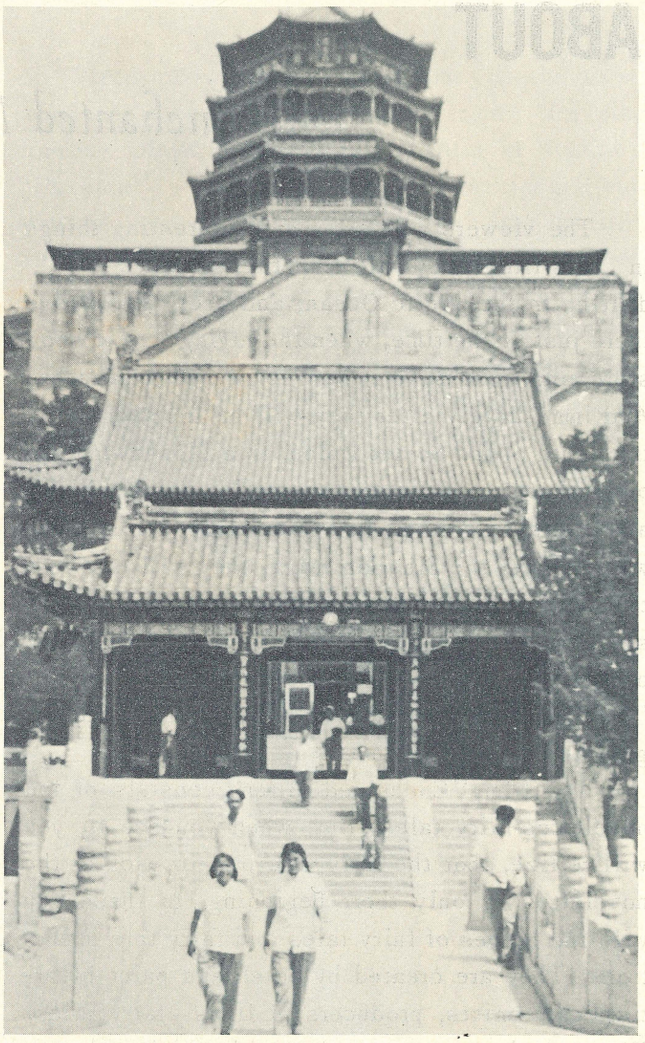
Once a poor peasant Hun Gun, a popular hero of Chinese fairy tales, dreamt that he will cut through the mountain a passage to let the water pass through to the lifeless fields. He tries single handed to move the huge mountain. This is a fairy tale. This is a cartoon film. And here is reality – Thousands, tens of thousands of people of new China came out to fight for water, to build a gigantic dam. There are men, women, young men and young girls. Next to a peasant a writer is digging the ground, next to a worker – a teacher is passing the brick. Actually before our eyes grows a grandiose hydrotechnical construction. These are documentary scenes. Unforgettable scenes!... This is "The Chinese Fairy Tale"...

A SCENE FROM "SWAN LAKE" BALLET WITH GALINA ULANOVA

In a poetic and sensitive way the film tells in "The Northern Fairy Tale" about Soviet Siberia. Huge trucks ride through the taiga, they pull out centuries old trees with their roots. The roar of blasts – hundreds of tons of earth fly to the sky. You see an endless row of dump-trucks. You see the construction of one of the most powerful hydro-electric stations in the world – Bratskaya.

In "The Fairy Tale about Wondrous Transformations" you see renowned masters of Soviet art and famous art ensembles. In "A Tale about a Fairy Tale" you travel to Belgium – you visit the World Fair in Brussels.

The viewer will enjoy in the film "The Enchanted Mirror" the magnificent examples of camera work. The enchanting art of Galina Ulanova in the "Swan Lake," the swift dance performed by the dance ensemble of the Piatnitsky Chorus, the mad ride of a Russian "troika," the unforgettable landscapes from various regions of the Soviet Union are beautifully and expressively presented on the screen of the Cinepanorama.



A SCENE IN THE IMPERIAL PALACE GARDENS IN PEKING

MOISEYEV DANCE ENSEMBLE – IN A RUSSIAN FOLK DANCE.